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## FANS AND FAN PAINTING.

## II.

THE stuff having been secured to the stretcher, the size or preparation, which should be very warm, is spread on both sides with a brush, carefully avoiding lumps, and allowed to dry. Then, having the pattern of the fan you wish to paint (or rather a piece of paper of its size) to go by, cut out the fan-mount. See that the selvedge of the stuff is placed lengthwise. Sizing must be used for paper, silk, and all textile fabrics.

Having decided upon the style of fan you want to paint, take the fan-mount, of whatever material it may be, and fix it on a perfectly flat drawing-board or a piece of very thick cardboard. Take a small brush dipped into gum and pass it continuously all round the edge of the mount you wish to strain, the width of three eighths of an inch only; hold in your



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other hand a fine pocket-handkerchief, or a piece of soft linen, and little by little, as you place your mount on the board, press it down with the linen to make it adhere. Stretch it as much as possible, and then leave it to dry.

To fix a parchment mount, take a small, fine sponge, such as is used for water-color painting, moisten it with clean water, and wet the parchment with it. The mount will become distended; then at once gum the edges in the manner already described. It might seem necessary only to fix the mount at the top, when there is but little painting to do. But this is not enough; the mount warps, and is then difficult to fix.

Before beginning your work place a sheet of white paper below the fan; it will serve as a rest for the hand while you are at work, and will be useful also for trying the effect of the colors. The greatest care must be taken against getting spots of water or of color on the fan, for they become greasy and it is difficult to get rid of them; and this is so especially in the case of vellum.

Every preparation being made for beginning work, and with the certainty that the mount is properly fastened and quite dry, you trace a segment of a circle, more or less large according to the size of the fan-stick which is to receive it. If you have had much practice in drawing, you may draw the subject at once on the fan-mount, which has been gummed to the board; otherwise it is better to trace it, as it is impossible to use either India-rubber or bread crumb for rubbing out. In that case take a sheet of tracing paper, on

which is finished, cover the back with black lead, and rub it very lightly, otherwise the lead will come off on the fan-mount, and render the work of painting very difficult, if not impossible. To transfer the drawing to the mount, first of all fix it securely by means of fine needles; then take an ivory tracer (generally used for all kinds of transferring), and with it pass carefully over the pencil marks of your drawing, which thereupon becomes reproduced on the mount. It is a good practice to go over and correct the drawing on the tracing paper—sometimes even shading it so that if you take up the same painting again after a while, the drawings on the tracing paper will be sufficient to go by. There is the additional advantage that



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the same tracing may be used for several different colorings, if at any time it should be desired to reproduce the original drawing for the decoration of other fans.

On fan-paper, ordinary water-colors are used, care being taken to "gouache," that is to say, to mix Chinese white with all the colors for the lights.

On India paper the drawing is proceeded with in the same manner as on the mount just referred to. For painting, colors only that are mixed with Chinese white are used.

Only the best quality of silk or satin must be used for fan painting, such as will not be likely to crack in folding. There is a particular kind used for the purpose which comes ready prepared, but it is not easily to be had. Tiffany sometimes sells it as a favor to amateurs. But it is not necessary to use this. Any first-class dry-goods store will furnish the artist with a remnant of fine silk which will, when properly sized, answer the purpose. Silk is much easier to paint on than satin, and when it is well sized and the grain is fine, ordinary water-colors may be used, although in the high lights it is well to have recourse to Chinese white. The great drawback in the use of silk is that it soon cuts when the fan is folded.



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For both silk and satin the outline may be transferred with black lead paper upon light colors, but upon dark ones it is necessary to use either blue or red transfer paper. Insert it between the stuff and the tracing paper, and always with the help of the ivory tracer, transfer the design to the mount—only great care must be taken to remove the superabundance of color from these papers by rubbing them a long time and rather hard with a rag. Without this the mount would be spoiled by these blue or red colors, which being greasy would adhere at once to the material and mar the entire design. For the same reason the greatest care must be taken to avoid the possibility of the paper moving, and be careful not to rest your fingers on the tracing.

All the colors used for silk or satin must be mixed with Chinese white. Specially prepared colors suitable for this kind of work have been introduced in London and Paris lately which have the great advantage of not requiring the use of Chinese white, and, it is said, are indelible and will not crack. As yet, however, they are not known in this country. The amateur must be content to follow the old method.

Satin, however well sized it may have been, presents many more difficulties to the painter than do the other stuffs. As the texture is not close, it is likely to tax one's patience a good deal at first; for it often absorbs two or three

washes before it retains the solidity necessary to allow the painting to be finished. In case it does not take the body color easily, it is well to use a drop of ox-gall in the water. On account of this difficulty, it is usual to choose subjects that while light, graceful, and elegant, are detached—that is to say, without much work in the backgrounds. Small Watteau-like figures or cupids look well with no other background than the silk or satin. Sometimes a tree and a bit of distance may be added effectively. Anyway, it would be a pity to hide the rich surface of the material. Garlands of tea-roses and red roses are very effective on satin of any color. Delightful subjects are suggested in some of our illustrations of last month, and in our pictures of fans by Hamon, Boucher and Jacquet in other issues of the magazine. Upon black satin flowers have a rich effect. Branches of laburnum and orchids are suitable flowers.

Gauze is coming back into fashion for painted fan-mounts. A strong, black, but very transparent gauze is used. On this light texture to draw otherwise than with the brush is out of the question. The outline of the picture may be sketched in with light lake; if a "grisaille," with white. Snow and skating scenes look well on gauze.

(To be concluded.)



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SIR WILLIAM TWYSDEN.